

SYMPOSIUM *HOLLAND-AMERICA*



ABSTRACT USA 1958-68: In the Galleries
Rijksmuseum Twenthe, Enschede

ltr: Frank Stella, *Sunapee* (1966); Kenneth Noland, *Apart* (1965); Gene Davis, *Hommage to Matisse* (1960); Kenneth Noland, *Warm Above* (1968)
Collection No Hero Foundation

17-18 February
Rijksmuseum Twenthe / Faculteit Art & Design,
ArtEZ Hogeschool voor de Kunsten
Enschede, NL

VU University Amsterdam / Rijksmuseum Twenthe / ArtEZ Hogeschool voor de Kunsten / WIELS, Brussels

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When Donald Judd had his first solo show at the Van Abbemuseum in Eindhoven, The Netherlands in 1970, a local newspaper headlined that the American artist was “glad that the whole European tradition was over and done away with.” Judd belonged to a generation that, in the wake of Abstract Expressionism, wanted to change the perception of modern American art as a meagre imitation of the European avant-garde and resolutely claimed a leading position for American art.

The two-day symposium *Holland-America* aims to investigate the artistic relationship and dialogue between Europe and the United States in 1950s and 1960s. While this liaison is all too often portrayed as one of rivalry and competition, epitomized by the waning of Paris and the rising of New York, it has equally well been one of association and exchange, taking place in then expanding international networks of artists, critics, and curators. The symposium *Holland-America* will focus on the role and position of the Netherlands played in this transatlantic exchange.

Whereas the Stedelijk Museum already showed important exhibitions of American abstract art in the 1950s, it was only with the advent of minimalist and conceptual art in the 1960s that other major Dutch museums welcomed the new art from the United States with large survey shows (*New Shapes of Color*, Stedelijk Museum, Amsterdam, 1966; *Compass 3: Painting after 1945 from New York*, Van Abbemuseum, Eindhoven, 1967; *Minimal Art*, Haags Gemeentemuseum, The Hague, 1968) and major one man exhibitions for key protagonists such as Judd, Robert Morris, Carl Andre and Dan Flavin. At the same time, Dutch artists increasingly found their way to the US.

The symposium *Holland-America* intends to unravel the complex history of the distribution and the reception of American art and artists in the Netherlands in the first two decades after World War II. The aim is to investigate the interchange between two countries with a shared social and economical history yet with distinct art historical traditions. Who were the key players in the transatlantic traffic of people, ideas and artworks? Which exhibitions or art events could be identified as major moments of intercontinental exchange?

17 February. Day 1 of the symposium consists of a programme with lectures by invited speakers (David Anfam, Wouter Davidts, Jonneke Jobse, Diederik Oostdijk, David Raskin, Caroline Roodenburg-Schadd and Rogier Schumacher) and a keynote lecture by Jo Baer (followed by a conversation with Jeremiah Day).

Tickets: 17,50 Euro (including entry to the Rijksmuseum Twenthe and lunch). Please register at: servicedesk@rijksmuseumtwenthe.nl with notification of 'symposium abstract usa' before February 11.

Location: Rijksmuseum Twenthe, **Gobelinzaal**

18 February. Day 2 consists of a programme with papers by graduate students, selected via an international call for papers (Evelyn Austin, Catherine Dossin, Carl Jacobs, Janna Schoenberger, Daniël van der Poel, Marin Sullivan and Jesse van Winden).

Tickets: Free entry

Location: Faculteit Art & Design, ArtEZ Hogeschool voor de Kunsten, Enschede, **Collegezaal 2**

The symposium *Holland-America* takes place within the context of the exhibition *Abstract USA 1958-1968: In the Galleries* at the Rijksmuseum Twenthe.

The event is organized by the Department of Art History, VU University Amsterdam (www.let.vu.nl), in collaboration with Rijksmuseum Twenthe, Enschede; Faculteit Art & Design, ArtEZ Hogeschool voor de Kunsten, Enschede (www.artez.nl); and WIELS, Centre for Contemporary Art, Brussels (www.wiels.org).

It benefited from the generous financial support of the Research Fund and the Graduate School of the Faculty of Arts, VU University Amsterdam; and the Embassy of the United States in the Netherlands.

Rijksmuseum Twenthe

Gobelinzaal

Lasondersingel 129-131

7514 BP Enschede

+31 (0)53 4358675

www.rijksmuseumtwenthe.nl

Faculteit Art & Design, ArtEZ Hogeschool voor de Kunsten, Enschede

Collegezaal 2

Hallenweg 5

7522 NH Enschede

+31 (0)53 4824400

www.artez.nl

DAY 1, 17 FEBRUARY 2011

10:30-18:00

Location:

Rijksmuseum Twenthe

Gobelinzaal

Lasondersingel 129-131

7514 BP Enschede

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www.rijksmuseumtwenthe.nl

* Caroline Roodenburg-Schadd

How the Works of Jackson Pollock Entered the Collection of the Stedelijk Museum Amsterdam: Willem Sandberg's Approach to American Art

* Diederik Oostdijk

Having a Coke with Frank O'Hara: Transatlantic Exchange or the Americanization of Modern Art.

* Rogier Schumacher

The Reception of American Abstract Art in the Dutch Press: the Case of Museumjournaal

* David Anfam

Willem de Kooning, The Slipping Dutchman

* Jonneke Jobse

'Vormen van de kleur / New Shapes of Color': A Dutch View on American Abstract Art.

* David Raskin

Donald Judd on Europe

* Wouter Davidts

Donald Judd in Europe: a Hattrick at the Van Abbemuseum, Eindhoven

KEYNOTE LECTURE

19:00-20:00

Location:

Faculteit Art & Design, ArtEZ Hogeschool voor de Kunsten, Enschede

Collegezaal 2

Hallenweg 5

7522 NH Enschede

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* Jo Baer

Followed by a conversation with Jeremiah Day

DAY 2, 18 FEBRUARY 2011

10:30-18:00

Location:

Faculteit Art & Design, ArtEZ Hogeschool voor de Kunsten, Enschede

Collegezaal 2

Hallenweg 5

7522 NH Enschede

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www.artez.nl

* Evelyn Austin

Hypnationalism: Becoming American. Frank O'Hara's Ode to Willem de Kooning

* Daniël van der Poel

Strictly Random: Stochastic Procedures in Western European and North American Visual Art (1945-1965)

* Catherine Dossin

Wbaam! When American Pop Art took Europe in a Blitz

* Carl Jacobs

"Je fais du Pop": The Influence of US Pop on Belgian Art

* Janna Schoenberger

More than Mondrian: Minimalism at the Stedelijk Museum Amsterdam

* Marin Sullivan

The Emergence of Earth Art: Cornell University, 1969

* Jesse van Winden

The European Perception of American Conceptual Art

BIOGRAPHIES SPEAKERS DAY 1

David Anfam (UK) is an art historian, critic, curator and Commissioning Editor for FineArt, Phaidon Press. His publications include *Mark Rothko: The Works on Canvas—A Catalogue Raisonné* (1998), *Willem de Kooning: Garden in Delft* (2004) and *Anish Kapoor* (2009). In 2003 Anfam was the Henry Luce Visiting Professor in American Art, Rose Art Museum, Brandeis University. Anfam also curated Bill Viola's *Ocean Without a Shore* for the 52nd Venice Biennale. His awards include the Mitchell Prize for the History of Art (2009) and The Umhoeffer Prize for Achievement in Humanities (2009).

Jo Baer (US) is an artist. After working with abstract-expressionist imagery for a short period in the late 1950s, she moved from the West Coast to New York in 1960.

There she began to create more reductive, hardedge style paintings and soon became associated with Minimal Art. As one of the few women and one of the rare painters in Minimal Art, Baer steadfastly defended the importance of painting amongst a group of artists who considered this discipline to be hopelessly passé. Baer had her first solo show in 1966 in the Fischbach Gallery, New York. This same year she participated in two group exhibitions: *Systemic Painting*, at the Guggenheim Museum, New York, and *10* at Dwan Gallery, New York. In 1975, the year in which she reached the height of her fame with a solo exhibition in the Whitney Museum in New York, Baer decided to end her career as a Minimal Artist. She emigrated to Ireland, and later to Amsterdam, where she continues to live and work. After she famously declared in 1983 that she was “no longer an abstract artist,” Baer developed a fundamentally different visual idiom: a “radical figuration” in which she tried to bring together and link social reality and the illusion of painting.

In 1999, the Stedelijk Museum, Amsterdam, held a major retrospective of the artists' work. Baer's work is included in permanent museum collections, such as the Museum of Modern Art, New York; the Tate Modern, London; the Art Institute of Chicago, Chicago; and the Seattle Art Museum, Seattle; the Stedelijk Museum, Amsterdam; The Van Abbemuseum, Eindhoven.

The recently published *Broadsides & Belles Lettres* (Roma Publications, 2010) gathers over more than fifty texts and interviews and reflects Baer's broad interests and extensive reading, as well as her deep engagement in both artistic and political debates since the 1960s.

Wouter Davidts (B/NL) is Professor of Modern and Contemporary Art at VU University Amsterdam. He is the author of *Bouwen voor de kunst? Museumarchitectuur van Centre Pompidou tot Tate Modern* (A&S/books, 2006) and editor of *The Fall of the Studio: Artists at Work* (Valiz, 2009; with Kim Paice) and *CRACK: Koen van den Broek* (Valiz, 2010). He curated the exhibition *Abstract USA 1958–1968. In the Galleries* at the Rijksmuseum Twenthe in Enschede (2010).

Jeremiah Day (US) is an artist. He graduated from the University of California Los Angeles, and was a participant at the Rijksakademie in Amsterdam from 2003-4. Since 2010, Day is a PhD candidate at the Faculty of Arts, VU University Amsterdam (NWO-Fonds BKVB).

Day participated in 2008 in *Manifesta 7* in Trentino, Italy and made the *Krakersmonument* in 2009 (public commission, Stedelijk Museum Bureau Amsterdam). Recent exhibitions include *LA Homicide* at Ellen de Bruijne Projects, Amsterdam (2010) and the exhibition and event series *Jeremiah Day / Simone Forti / Fred Dewey* at Ludlow 38 in New York (2010). Day lives and works in Amsterdam and Berlin.

Jonneke Jobse (NL) is Associate Professor of Modern and Contemporary Art at VU University Amsterdam. She wrote an article on the exhibition *Vormen van de kleur / New Shapes of Color* in 1966 in the Stedelijk Museum in Amsterdam (“Vormen van de kleur. Wim Beerens visie op de nieuwe abstractie”, *Kunstlicht* 27 (2006) 4, pp.20-27) and curated with prof. dr. C. Blotkamp and

drs. R. Schenk the exhibition *P. Struycken. Het digitale paradijs* (Groninger Museum, Groningen 2007). She is the author of *De Stijl Continued. The Journal Structure (1958-1964). An Artists' Debate* (010, Rotterdam 2005) and is currently working on books on the Dutch Nul-artist Henk Peeters and art criticism in the Netherlands from 1945 up to 1965.

Diederik Oostdijk (NL) is associate professor in the English Department of VU University Amsterdam. He is also the Research Director of the Faculty of Arts of that university and a Board Member of the Netherlands American Studies Association (NASA). Oostdijk is co-editor of *Tales of the Great American Victory: World War II in Politics and Poetics* (2006) and has published over a dozen articles on American literature and culture. His book *Among the Nightmare Fighters: American Poets of World War II* will be published with the University of South Carolina Press in the summer of 2011.

David Raskin (US) chairs the Department of Art History, Theory, and Criticism at the School of the Art Institute of Chicago, where he has taught since 2000. He writes about the pressing problems of art during the 1960s in terms of earlier developments, contemporary practices, and later implications, and is especially interested in how and why the ambitions and debates of this era continue to be relevant. Of particular concern to him is the question, "What makes art credible?" He is the author of *Donald Judd* (Yale University Press, 2010) and a forthcoming monograph on Richard Serra (2011).

Caroline Roodenburg-Schadd (NL) is an independent art historian and publishes on the period 1850-1970. She is specialized in the history of art collecting and the reception of modern art. In 1995, she wrote her dissertation on the collection of the Stedelijk Museum Amsterdam, '*Goed modern werk*'. *De collectie Regnault in het Stedelijk* (Good Modern Work. The Regnault collection in the Stedelijk Museum, Zwolle, 1995). She's also the author of *Expressie en ordening. Het verzamelbeleid van Willem Sandberg voor het Stedelijk Museum, 1945-1962* (Expression and Order. The Collecting Policy of Willem Sandberg for the Stedelijk Museum, 1945-1962, NAI Publishers, 2004), which was awarded the Dutch AICA prize.

Rogier Schumacher (NL) is an art historian. He received his Ph.D. in 2007 at Utrecht University. His dissertation was published as *Neo-avant-garde in Nederland. Museumjournaal als forum van een nieuw kunstbegrip* ('Neo-avant-garde in the Netherlands. Museumjournaal as forum for a new art concept.' Amsterdam University Press, 2010). Since 2008, Schumacher is a Subject Librarian for Art History at Utrecht University. He publishes regularly about international postwar art and its reception history. Currently he is preparing an anthology of the work of university trained art critics in the Netherlands since the 1960's.

BIOGRAPHIES SPEAKERS DAY 2

Evelyn Austin (US/NL) is a Research Master student in the Literature program at VU University Amsterdam. Her BA thesis explored notions of masculinity in the work of Martin Amis. Since 2010 she has been working on the interdisciplinary project *Can One Take The Top Off() A Mountain?*. This project concerns the dissolving of the Netherlands Antilles. When this happened (10-10-10), the highest point of The Netherlands shifted from Vaalserberg in Limburg, a province in the south of The Netherlands, to Mount Scenery on Saba, an island in the Caribbean. This touches on issues such as (national) identity, language, future government, community and mountain tops.

Catherine Dossin (F/US) is an assistant professor of art history at Purdue University (USA). Originally from France, she received a Master's degree from the Sorbonne in Paris, and a Ph.D. from the University of Texas at Austin. Her research is rooted in historiography, geopolitics, and cultural history. Her essay on Niki de Saint-Phalle was recently published by the *Woman's Art Journal* and her study of the reception of US Pop Art will appear in the summer issue of *American Art*. She is currently completing a manuscript on the geopolitics of the Western artworld in the second half of the 20th century.

Carl Jacobs (B) accepted in January 2010 a research position at the Royal Museums of Fine Arts of Belgium in Brussels, where he is preparing his PhD dissertation on the *Reception of Pop Art In Belgium between 1962 and 1970*. He was assistant curator for the *Brussels Body Speech* project within the framework of the Brussels Capital Region at the World Expo in Shanghai in 2010. In the beginning of 2007 he was appointed curatorial assistant at the first *Brussels Biennial of Contemporary Art*. He studied Arts and Cultural Management at the Universiteit Antwerpen and received his Master in Art History and Archaeology degree at the Vrije Universiteit Brussel in 2006.

Janna Schoenberger (US) is currently a PhD candidate at the Graduate Center, City University of New York. Her dissertation takes a closer look at Conceptual art in the Netherlands in the 1960s. Up until recently, she was teaching Art History at Brooklyn College. She previously researched and wrote short texts on artworks from the Stedelijk Museum Amsterdam's collection for the museum's website. She has translated Dutch documents for the exhibition *In and Out of Amsterdam, 1960-1975* held at the Museum of Modern Art in 2009. Schoenberger was a Fulbright grantee in Berlin, Germany from 2003-2004.

Daniël van der Poel (NL) is a student in the Visual Art, Media and Architecture program at VU University Amsterdam, currently working on his master's thesis on the influence of computer spatialities in visual art. He is the editor-in-chief of the art journal *Kunstlicht*, for which he compiled special issues on 'interdisciplinarity' (2009, with Marieke Jooren), 'art + architecture' (2010), and 'intermediality' (forthcoming, with Jesse van Winden). In 2009 he co-curated *unity: berman de vries* (with Evert van Straaten) at the Kröller-Müller Museum.

Marin Sullivan (US) is a Ph.D. candidate in the Department of the History of Art at the University of Michigan. Her work focuses on the history of sculpture in the twentieth century and she is currently writing her dissertation on experimental sculptural projects created by foreign artists in Italy from 1962-1972 and their relationship to photography. She has presented papers on the work of Medardo Rosso, Richard Serra, David Smith, and Robert Smithson. Sullivan is also a curatorial fellow at the Nasher Sculpture Center in Dallas, TX, and is currently assisting with a large-scale, international exhibition of postwar clay sculpture.

Jesse van Winden (NL) is a Research Master student in the Visual Art, Media and Architecture program at VU University Amsterdam. He was an assistant to Wouter Davidts in curating *Abstract USA 1958-1968. In the Galleries*, Rijksmuseum Twenthe, and co-organized the symposium *Holland- America*. Jesse is an editor of the art journal *Kunstlicht*, and published on a variety of subjects including architecture and street art.